

Newsletter no 190 - February 2014



Carol Perron's summer doodling

# For your diary

## ***SURFACE DESIGN and CAROLINGIAN***

**Tutor - Elaine Witton**

**A two day workshop on  
Saturday and Sunday March 22 and 23**

### ***DAY ONE***

We will start by working with a variety of simple printing techniques which can be used in combination with lettering. We will then look at a selection of Carolingian scripts, analysing their differences and similarities. From these you can choose one to work with.

### ***DAY TWO***

We will look at suitable capitals for use with the script and then work on designing ways to combine the print with the lettering to complete a finished piece.

**This workshop is suitable for those who have never worked with Carolingian before and also for those who would like to fine-tune these skills.**



#### **Postal Address**

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PO Box 291 Jamison Centre ACT 2614

[www.canberracalligraphysociety.org.au](http://www.canberracalligraphysociety.org.au)

**Thank you to:**

**Envelope writers:**

**Carol Perron, Reta Gear  
and Pam Kemp**

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Please join us on our  
Facebook page

[www.facebook.com/canberracalligraphysociety](http://www.facebook.com/canberracalligraphysociety)

*If you would like to receive this newsletter in PDF format and are not yet doing so, please email Jill Robertson, and let her know at [robertsonjj@optusnet.com.au](mailto:robertsonjj@optusnet.com.au)*

# president's report



Dear Calligraphic friends,

Now the holiday season is almost over and we are all re-energised I am looking forward to a great calligraphic year.

Our annual exhibition was very successful with several pieces sold. The range of work was extensive, showcasing many of the workshops we had during the year.

Next we have the Canberra Show. The committee has agreed to reimburse \$10 to any member who has entered two or more pieces on receipt of the receipt from NCAS. For the duration of the show Canberra Calligraphy Society members demonstrate for the public.

This is always an enjoyable time and it boosts our personal self esteem because everyone thinks you 'are so clever'. If you are not demonstrating this year please consider it for next year.

Our next workshop is on Classic Roman lettering which should be exciting. It is important to understand the basics and then all our lettering is improved.

We have a great year ahead with some fantastic workshops which are designed to extend your calligraphic skills in an atmosphere of fun and friendship. See all details on pages 6 & 7.

I also need to remind you that at our last AGM we agreed that we will only publish 4 newsletters a year from now on. So you can expect your next newsletter in May rather than April.

Yours in calligraphy,

**Marg**

Please remember it is time to renew your membership of the Society if you have not already done so.

We would like to welcome a new member:

**Sarab Basrai** - we look forward to meeting you !

On other pages	
Carol's envelopes	4
Patricia Lovett lecture	5
Workshops for 2014	6-7
Canberra region classes	8
Presentation of work	9
Library report	10
Graceful envelope competition	12



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Eckersley's **BRADDON** store offers a 10% discount to members of CCS on presentation of your current membership card.  
**42 Mort Street, Braddon**

Phone: (02) 6257 1711 [www.eckersleys.com.au](http://www.eckersleys.com.au)



# envelopes



At the bottom of page 2 of our newsletter each time, we have a little space where we say thank you to our wrap writers. Actually since we upgraded to our lovely coloured newsletters we don't actually write on wraps any more, they are all A4 envelopes.

It is a small mention, but I want to take this opportunity to show you some of the envelopes that Carol Perron did for us last December for our Christmas edition. They were just exquisite and I am sure they would have been treasured by the recipients.

Each edition usually has different envelope writers and it is a huge help to the editor. So a special, extra thank you to those of you who have done this job in the past and to those of you who will continue to do it in the future!

**Jill Robertson - Editor**





# medieval manuscripts

with *patricia lovett*



What a wonderful and entertaining lecture! On Monday, January 6, I was fortunate to attend a two hour talk on the practical skills and techniques of making medieval manuscripts from renowned calligrapher Patricia Lovett. She spoke to an enthusiastic and appreciative audience in the State Library of New South Wales in Sydney.

Patricia is obviously passionate about medieval illumination and this was self-evident from her talk. Patricia spoke for the entire two hours, it seems without drawing breath and without notes! What an amazing effort keeping all who attended spellbound.

Over the two hours we learnt, amongst other things, about the differences between vellum (good) and parchment (bad), the symbols used in illuminations such as the use of dogs to indicate loyalty, the meaning behind 'red letter day' through to the different pigments used in those times.

It would seem, as far as pigments go, that if the plague or some other hideous disease didn't kill you, then using pigments that have been mixed with mercury may well have. To say nothing of the slaves who mined it!

Thanks go to the Australian Society of Calligraphers for sponsoring Patricia. Thanks also to the NSW State Library for providing the space and having the flexibility to change the venue to the beautiful Mitchell Library when they realised they had a sell out crowd.

**Lyndell Dobbs**

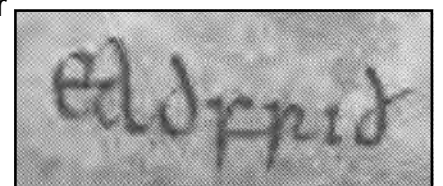
I really enjoyed Patricia's lecture too and found it was interesting to hear some new things that I hadn't heard before.

One of these was that you can tell the position a quill feather comes from on the wing of the relevant bird by the shape of the barbs on each side of the shaft. The more uneven the barbs, the nearer to the tip of the wing, and so the more desirable for making a quill. Quills need to come from the flight feathers of the bird, so only from the wings, not any other part of the body.



Another thing that I hadn't heard before was about the pronunciation of some Anglo Saxon words that we see in books like the Lindisfarne Gospels - Patricia was particularly fond of the Lindisfarne Gospels!

The word used was Eadfrith - the name of the scribe that is mentioned in the colophon of the gospels. The letter that looks like a d with a line going through the ascender is pronounced th so that is how we know to write it and pronounce it in modern English! So the word below has E then a huge letter a, then d and f followed by the r and i and th.



**Jill Robertson**

# workshops 2014

Our workshops are in the **Community Hall at Urambi Village, Crozier Circuit, Kambah, Entry B.** (map on our website)

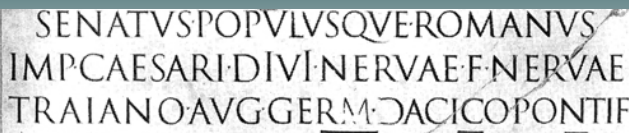
Fees for half day workshops are \$10 for members and \$15 for non-members. The one day workshop on February 15th will be \$25 members and \$35 for non-members, and the March and September two-day workshops will be \$100 members and \$150 non-members as we have visiting tutors.

**To register for a workshop, please get in touch with Christine Wilde.**

**Either ring her on 6231 9922 or send an email to [cm.wilde@bigpond.net.au](mailto:cm.wilde@bigpond.net.au)**

In order to secure a place for 2 day workshops with visiting tutors we ask for a \$25 deposit at least a month in advance.

## CLASSIC ROMAN LETTERING



Our alphabet is based on classic Roman lettering. In this workshop we look at the skeleton Roman letterforms. Their geometric proportions dictate most scripts (and fonts) that are used today.

With an increased understanding of these beautiful classic letters you will be equipped to improve all scripts you use and are to still to learn.

**Saturday February 15th -**

A FULL DAY workshop from 9.30 - 4.00

*Marg Peachey*

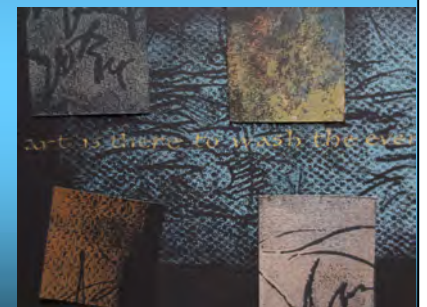
## Surface Design and Carolingian

Day 1: Simple printing techniques, then combining them with your choice of a carolingian script.

Day 2: Introducing capitals and then working up a finished, printed piece.

9.30 - 4.00  
each day

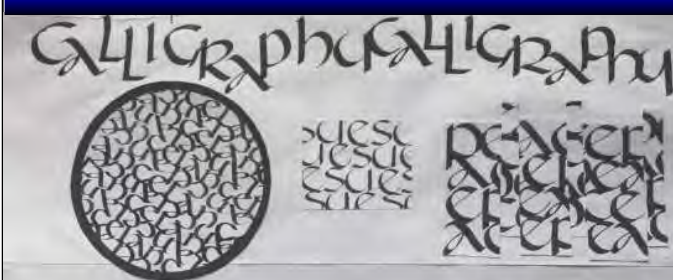
More details on  
Page 2



**2 days - March 22 & 23**

*Elaine witton*

## Variations on Uncial



This workshop will explore an uncial letterform and students will be encouraged to change shape, scale and medium in order to create texture and pattern.

**April 27 1.30 - 4.30**

*Angela Hillier*

## foundational plus

This is the script designed by Edward Johnston in the early 20th century when he was reviving the art of calligraphy.

It will be a workshop for both beginners and experienced calligraphers. We will get back to the basics of Foundational and then play with the letters - stretching, compressing, making them heavier or lighter - your imagination will be the limit there.

**May 25 1.30 - 4.30**

*Jill Robertson*

22 June 2014

1.30 - 4.30

*Pam Kemp*

RULING  
PEN



Traditionally a ruling pen was used as a technical drawing pen to enable consistent lines of various widths to be drawn.

Today it is used by calligraphers as a unique tool to make spontaneous, expressive lettering.

So if you have a ruling pen lying unused come and join us for an experimental/creative afternoon.

## Creative Continuation of the Calligraphic Calendar



July 27 1.30 - 4.30

*Christine Wilde*



### Celtic Borders

We will be drawing Celtic borders with and without graph paper.

- What to consider when planning a border.
- Using pencils or watercolour pencils to colour, shade and blend.

August 24 - after the AGM

*Cherrie Grant*

### Purely Pencils II

Take your pencil skills a lot further by working on watercolour canvas, creating grounds first, then purely pencil lettering ... with A M A Z I N G results.

September 28 & 29

9.30 - 4.00 both days

*Gemma Black*



## a mug's script

Last year I bought this mug at a scriptorium in France. I thought it would be interesting to work up the 13th century script on it and see what we can find out about it. It looks as though it could be fun!



October 26 1.30 - 4.30

*Jill Robertson*

## Paste Papers

Paste papers are used as background papers for calligraphy and have traditionally been used as end papers by bookbinders. It is great fun if just a tad messy.

This is a simple process where coloured paste is smeared over a sheet of paper, then patterns are made with whatever tools you have at hand.

November 23 1.30 - 4.30

*Angela Hillier & Lyndell Dobbs*

# Calligraphy classes in Canberra region

**Queanbeyan Anglican Church Hall, Rutledge Street**

## Calligraphy Workshops 2014

*Italic and Ruling Pen*

*Surface design/backgrounds*

*Practical projects*

5 x Saturdays 11.00 – 3.00

22 February, 1, 8, 29, March and 5 April

**Tutor : Pam Kemp**

**Venue: Cost: \$175**



*Ruling pens*

Beginners and continuing students will have plenty of opportunity to either learn the basics or fine tune the Italic Hand. This will be in conjunction with an introduction to the Ruling Pen; a tool that was traditionally used as a technical pen for ruling lines. Today calligraphers have found it to be a fantastic tool to make spontaneous and expressive marks and lettering. Together they make a dynamic contrasting combination.

Please advise Pam Kemp [pamelamegan@gmail.com](mailto:pamelamegan@gmail.com) if you are interested.

**Lake Ginninderra College,  
Belconnen**

## Calligraphy classes

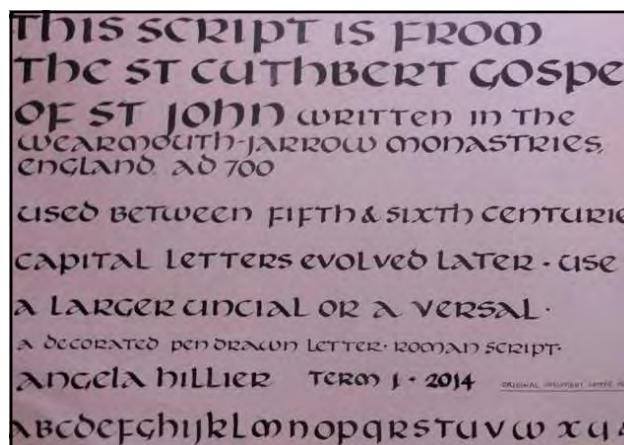
**for terms 1 & 2, 2014**

***Tuesdays and Thursdays***

***7.00 - 9.00 pm***

***Starting February 11th and 13th***

**Cost: \$165 per term**



This term will cover the basics of calligraphy, including information about materials and how to use them, as well as layout and design.

The Roman script will be the starting point and then an Uncial script will be introduced. This will be the script from the St Cuthbert Gospel of St John, written in the Wearmouth-Jarrow monasteries, England, A.D. 700 and lends itself to decorated capitals.

Enrolments open now, either on line: [www.lakenitelearning.com.au](http://www.lakenitelearning.com.au)  
or phone, Dan Fearn 6205 7101.

Please contact tutor, **Angela Hillier** 6251 1275  
[antnange@grapevine.com.au](mailto:antnange@grapevine.com.au)



# presentation of work

A little feedback from the exhibition 'hang' in November. Once again it was a pleasure to be involved with the hanging of our Annual Calligraphy Exhibition at Cornucopia Bakery in Mort Street. It's great to see all that lovely work, close up!

A couple of suggestions for the next time you decide to put a work in a show or even to hang in the 'privacy of your own home'.

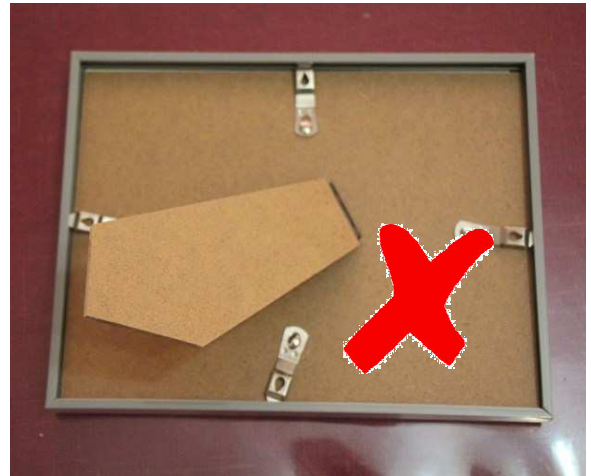
**Space** - it sets your piece off in a far better way when there is space around the main subject. Try to allow some in the planning for the finished artwork.

I would also like to stress the importance of having the **correct hanging systems** in place. Ideally there should be a D-ring on either side at the back with a strong cord or wire stretched so that it doesn't, when hung, show above the top of the work. Not all framers use the D-ring and its fine, so long as what is in place is fitted firmly.



I guess what I'm trying to eliminate is the use of those funny little centred metal 'things' with a jagged hole which are very difficult to centre on the hanging system available to us and even more difficult to set straight!

The other thing to avoid are the frames that are designed to stand on a horizontal surface with a stand on the back. They are very



difficult for us to disguise and then find a way of hanging them on a hook and getting them straight.

You may see some great bargain frames at a Garage Sale, but really your work is worth a good frame that won't collapse and will show off your work to its best advantage.



Getting good advice from a framer is important - your beautiful pieces of artwork are well worth the time spent.

**Sue Quayle**

# Library



## **The Dancing Pen**

Calligraphy Society Tasmania Summer 2013

Lovely examples from their 25<sup>th</sup> Anniversary Exhibition also the Street Art on their Exhibition Wall.

A report from Christopher Haanes Workshop

Anyone visiting Hobart may be interested in viewing the Vulgate Bible which was printed in 1477 in Switzerland. It is kept at the Father John Wall Community Library in the Wall Centre, Tower Road, Newtown. The library is open Mon-Fri 8.30am-5pm. Viewing is free but call the library before arriving.

## **Scribes South Australia**

December 2013

This Society reports that they are now on Facebook

## **Inkspirations**

Calligraphy Southscribes December 2013

Once again they have had a successful Exhibition "Our Suburbs – Our Heritage" and have produced lovely work and have been

given recognition by the Sutherland Shire. They also have a Photo Book, Prints, and a Calendar of works from the Exhibition for sale.

Also shown are some examples of A Letter A Week which starts again January this year – see p18-19.

## **Postscript**

Calligraphy Society of Victoria November 2013

***The Summer School in Winter (SSIW)***  
***Booking form and fees to be paid from 7<sup>th</sup> February 2014.***

Postscript has an article from all the tutors:  
Brody Neuenschwander, Belgium  
Laurent Pflughaupt, France  
Don Marsh, USA  
Olive Bull, Australia  
Vincent Jeannerot, France  
Coralie Barker, Australia

## **Colophon**

Australian Society of Calligraphers December 2013

This newsletter is a must see for Copperplate and Pointed pen enthusiasts with interesting

articles and beautiful examples by:

Paul Antonio

Heather Courtis

Jane Kent

Janine Mitchell

Rachel Yallop

Sabrina Lopez

Also pointed nib information - 9 tried and tested  
Copperplate nibs by Bob Howe

The Graceful Envelope Contest - Deadline for  
entries March 24, 2014 for- see P29 for  
guidelines.

### **Calligraphers of Kapiti**

New Zealand December 2013

Reports from Christopher Haanes Workshop  
An interesting article on St John's Bible, a  
viewing in Sydney  
Daniel Reeves – working on the Hobbit Films

### **New Zealand Calligraphers**

Spring 2013

Reports from Christopher Haanes Workshop  
Watch this newsletter for information on  
Workshops in 2014 by International  
Calligraphers Margaret Schmidt and Massimo  
Polello

The Round Robin - is a service provided by the  
NZ Calligraphers circulating newsletters and  
magazines. See P13 of this newsletter for  
further information.

### **The Edge**

South Hampshire Calligraphers Edition Autumn  
2013

Great ideas and examples from the South  
Hampshire Exhibition  
Making a Triptych by Marion McKenzie  
Fun with Colour, Pattern & Gold by Jan Pickett  
Light and Dark in the Theatre by Mary Noble  
Illumination by Jan Mehigan

### **Capital Letters**

The Calligraphy Society of Ottawa

A review by Rick Draffin - Artist of the Written  
Word by John Stevens  
Some nice examples of their Christmas Cards



The Royal Canberra Show  
will be held this year from

**Friday February 21**

**to**

**Sunday February 23**

***at EPIC Showground***

As usual there will be a calligraphy  
section in the Art Pavilion,  
with demonstrators on hand  
at all times.

Do come and visit, bring the family  
to show them what we do,  
and see the variety of  
calligraphy exhibited.  
Please support our Society.

# landscape



## Tracing the Threads

Sturt Winter Workshop,  
Mittagong NSW.

June 30th - July 4th 2014

Tutor: Gemma Black

In *Tracing the Threads* the participants will explore the importance of lineage through the works of five English 20th & 21st century calligraphers,

- Edward Johnston,
- Irene Wellington,
- Sheila Waters,
- Gaynor Goffe
- Ewan Clayton.



Irene Wellington's work

These five prominent calligraphers hold a common lineage that has spread throughout the calligraphic world. We will examine their work and their philosophies, recreate exemplars of their work in an effort to understand the importance in sound lineage so we can move forward from formal roots to freedom of personal statement.

The calligraphy of each will be analysed and recreated to build a small, unbound portfolio to help in tracing the treads to sew our own evolving calligraphic tapestry.



The Graceful Envelope

Made by Calli One

## CALL FOR ENTRIES

Transform an ordinary envelope into a work of art!

### Graceful Envelope Contest

There is no entry fee  
Entries must be postmarked no later than:  
Monday, March 24, 2014  
Addressed artistically by hand to:  
The Graceful Envelope Contest  
100 Indiana Ave, NW  
Washington, DC 20001  
Visit: [www.calligraphersguild.org](http://www.calligraphersguild.org)  
for complete rules

Entries must be processed and delivered through the U.S. Postal Service as First Class Mail and may not be wrapped in a separate envelope or protective covering.

You may enter only one envelope.  
Legibly print your name, mailing address and email on the BACK of the envelope.  
Students must also indicate their grade, because judges will consider entries in the following categories:

- **Adult**
- **Grades 9 - 12**
- **Grades 5 - 8**
- **Grades 1 - 4**

**Deadline for entries:**  
**March 24, 2014**



The Washington Calligraphers Guild  
[www.calligraphersguild.org](http://www.calligraphersguild.org)



National Association of Letter Carriers  
AFL-CIO [www.nalco.org](http://www.nalco.org) 202-662-2851

**Contest theme: "The Superlative Letter S"**  
Create a Graceful Envelope by symbolising a sentiment string with the letter S, designed with spark and Skill and lettered in Sublime or Spirited Script. S also stands for U.S Postal Service. Six days a week, including Saturday.

**The 20th annual Graceful Envelope Contest** is sponsored by the Washington, DC Calligraphers Guild and the National Association of Letter Carriers.  
For the complete Call for Entries and to view last year's winning envelopes, go to [www.calligraphersguild.org](http://www.calligraphersguild.org)  
Winners will be chosen based on artistic hand lettering, creative interpretation of the theme and effective use of colour and design, including incorporation of postage stamps)

Receipt of entries will not be acknowledged and entries will not be returned. Artists will be notified of the final status of their entries in June 2014 and winners will receive certificates.  
No prizes will be awarded.  
Winning envelopes are displayed online. Adult winners are also exhibited at the National Association of Letter Carriers headquarters building in Washington, DC.

# now we go

